

THE MAKING OF CITIZEN KANE

THE MAKING OF CITIZEN KANE IS A FASCINATING JOURNEY THROUGH THE CREATION OF ONE OF CINEMA'S MOST INFLUENTIAL MASTERPIECES. THIS ARTICLE EXPLORES HOW ORSON WELLES, AT JUST 25 YEARS OLD, REVOLUTIONIZED FILMMAKING WITH HIS AMBITIOUS DEBUT. WE WILL EXAMINE THE ORIGINS OF THE PROJECT, THE INNOVATIVE TECHNIQUES USED DURING PRODUCTION, THE CAST AND CREW'S CONTRIBUTIONS, AND THE FILM'S CONTROVERSIAL RECEPTION. DELVING INTO THE TECHNICAL BREAKTHROUGHS, SCRIPT DEVELOPMENT, AND THE LEGENDARY COLLABORATION BETWEEN WELLES AND CINEMATOGRAPHER GREGG TOLAND, READERS WILL GAIN INSIGHT INTO WHAT MAKES CITIZEN KANE A LANDMARK IN FILM HISTORY. THE STORY OF ITS CREATION IS FILLED WITH CREATIVITY, RISK-TAKING, AND BOLD DECISIONS THAT SHAPED THE FUTURE OF HOLLYWOOD. BY UNCOVERING THE CHALLENGES AND TRIUMPHS EXPERIENCED DURING THE MAKING OF CITIZEN KANE, THIS ARTICLE PROVIDES A COMPREHENSIVE LOOK AT HOW WELLES' VISION CAME TO LIFE. READERS INTERESTED IN FILM PRODUCTION, HISTORICAL CONTEXT, AND CINEMATIC ARTISTRY WILL DISCOVER WHY CITIZEN KANE IS STILL REVERED AND STUDIED TODAY.

- ORIGINS AND INSPIRATION BEHIND CITIZEN KANE
- ORSON WELLES: THE VISIONARY DIRECTOR
- WRITING THE GROUNDBREAKING SCRIPT
- THE ROLE OF GREGG TOLAND AND CINEMATIC INNOVATIONS
- ASSEMBLING THE CAST AND CREW
- PRODUCTION CHALLENGES AND CONTROVERSIES
- EDITING, SOUND, AND POST-PRODUCTION
- RELEASE, RECEPTION, AND LEGACY

ORIGINS AND INSPIRATION BEHIND CITIZEN KANE

THE MAKING OF CITIZEN KANE BEGAN WITH ORSON WELLES' UNPRECEDENTED CONTRACT AT RKO PICTURES, GRANTING HIM COMPLETE CREATIVE CONTROL. WELLES, ALREADY A CELEBRATED FIGURE IN RADIO AND THEATER, WAS EAGER TO MAKE HIS MARK IN HOLLYWOOD. THE INSPIRATION FOR CITIZEN KANE EMERGED FROM HIS INTEREST IN POWER, THE MEDIA, AND THE ENIGMATIC LIFE OF PUBLISHING MAGNATE WILLIAM RANDOLPH HEARST. WELLES AND HIS COLLABORATOR, HERMAN J. MANKIEWICZ, SOUGHT TO CRAFT A STORY THAT WOULD EXPLORE THE COMPLEXITIES OF WEALTH, AMBITION, AND PERSONAL LOSS. THE FILM'S NARRATIVE STRUCTURE, TOLD THROUGH MULTIPLE PERSPECTIVES, REFLECTED WELLES' DESIRE TO CHALLENGE CINEMATIC CONVENTIONS AND ENGAGE AUDIENCES IN A NEW WAY.

INFLUENCES SHAPING THE STORY

WELLES DREW FROM VARIOUS SOURCES, INCLUDING REAL-LIFE EVENTS, AMERICAN JOURNALISM, AND HIS OWN EXPERIENCES AS A MEDIA PERSONALITY. THE CHARACTER OF CHARLES FOSTER KANE WAS PARTIALLY INSPIRED BY HEARST, BUT ALSO INCLUDED ELEMENTS FROM OTHER TYCOONS AND WELLES HIMSELF. THE INNOVATIVE USE OF FLASHBACKS AND SUBJECTIVE STORYTELLING GAVE CITIZEN KANE A UNIQUE, LAYERED QUALITY, SETTING IT APART FROM OTHER FILMS OF ITS ERA.

ORSON WELLES: THE VISIONARY DIRECTOR

CENTRAL TO THE MAKING OF CITIZEN KANE WAS ORSON WELLES' GROUNDBREAKING APPROACH TO DIRECTING. AT A YOUNG

AGE, WELLES POSSESSED EXTRAORDINARY CONFIDENCE, CREATIVITY, AND A WILLINGNESS TO EXPERIMENT. HIS OUTSIDER STATUS IN HOLLYWOOD ALLOWED HIM TO BREAK TRADITIONAL FILMMAKING RULES, LEADING TO THE DEVELOPMENT OF NEW VISUAL TECHNIQUES AND NARRATIVE STYLES. WELLES' INSISTENCE ON CREATIVE AUTONOMY ENABLED HIM TO OVERSEE EVERY ASPECT OF PRODUCTION, FROM CASTING TO EDITING.

WELLES' CREATIVE PHILOSOPHY

- PUSHING BOUNDARIES IN STORYTELLING AND CINEMATOGRAPHY
- EMPHASIZING CHARACTER COMPLEXITY AND PSYCHOLOGICAL DEPTH
- COLLABORATION WITH SKILLED TECHNICIANS AND ARTISTS
- PRIORITIZING INNOVATION OVER CONVENTION

WRITING THE GROUNDBREAKING SCRIPT

THE SCREENPLAY OF CITIZEN KANE WAS A COLLABORATIVE EFFORT BETWEEN ORSON WELLES AND VETERAN SCREENWRITER HERMAN J. MANKIEWICZ. THE PAIR SET OUT TO CREATE A NON-LINEAR NARRATIVE THAT WOULD UNFOLD THROUGH THE RECOLLECTIONS OF THOSE WHO KNEW KANE. THIS INNOVATIVE STRUCTURE ALLOWED FOR A MULTIFACETED EXPLORATION OF THE CHARACTER'S LIFE, MOTIVATIONS, AND RELATIONSHIPS. THE WRITING PROCESS WAS INTENSE, WITH MANKIEWICZ PENNING EARLY DRAFTS IN ISOLATION AND WELLES REFINING THE DIALOGUE TO ACHIEVE HIS VISION.

STRUCTURE AND THEMES

THE SCRIPT'S FRAGMENTED NARRATIVE WAS REVOLUTIONARY FOR ITS TIME, WEAVING TOGETHER THEMES OF POWER, LEGACY, AND THE ELUSIVE NATURE OF TRUTH. SUBTLE SYMBOLISM, RECURRING MOTIFS SUCH AS "ROSEBUD," AND SHARP DIALOGUE CONTRIBUTED TO THE FILM'S LASTING IMPACT. THE CHALLENGES IN CRAFTING THE SCRIPT INCLUDED BALANCING DRAMATIC TENSION, MAINTAINING REALISM, AND NAVIGATING POTENTIAL LEGAL RISKS DUE TO ITS SIMILARITIES WITH HEARST'S LIFE.

THE ROLE OF GREGG TOLAND AND CINEMATIC INNOVATIONS

A KEY ELEMENT IN THE MAKING OF CITIZEN KANE WAS THE PARTNERSHIP BETWEEN WELLES AND ACCLAIMED CINEMATOGRAPHER GREGG TOLAND. TOLAND'S EXPERTISE IN DEEP FOCUS PHOTOGRAPHY, LOW-ANGLE SHOTS, AND CREATIVE LIGHTING ELEVATED THE FILM'S VISUAL STORYTELLING. THE TECHNICAL INNOVATIONS EXECUTED DURING PRODUCTION SET NEW STANDARDS IN CINEMATOGRAPHY AND INFLUENCED GENERATIONS OF FILMMAKERS.

TECHNICAL BREAKTHROUGHS

- DEEP FOCUS CINEMATOGRAPHY, ALLOWING MULTIPLE PLANES TO REMAIN IN SHARP FOCUS
- LOW-ANGLE SHOTS ACHIEVED BY DIGGING HOLES IN STUDIO FLOORS
- EXPRESSIVE USE OF SHADOWS AND LIGHT FOR DRAMATIC EFFECT
- UNCONVENTIONAL CAMERA MOVEMENTS AND COMPOSITIONS

ASSEMBLING THE CAST AND CREW

WELLES HANDPICKED A TALENTED CAST, MANY OF WHOM WERE NEWCOMERS TO FILM BUT EXPERIENCED IN THEATER. JOSEPH COTTEN, DOROTHY COMINGORE, EVERETT SLOANE, AND AGNES MOOREHEAD DELIVERED MEMORABLE PERFORMANCES, BRINGING DEPTH AND NUANCE TO THEIR ROLES. THE MERCURY THEATRE TROUPE'S INVOLVEMENT BROUGHT A UNIQUE ENERGY TO THE FILM, COMPLEMENTING WELLES' DIRECTORIAL STYLE.

BEHIND THE SCENES COLLABORATION

THE CREW FEATURED SOME OF THE INDUSTRY'S BEST TECHNICIANS, INCLUDING ART DIRECTOR PERRY FERGUSON AND EDITOR ROBERT WISE. THEIR COLLECTIVE EXPERTISE WAS INSTRUMENTAL IN REALIZING WELLES' AMBITIOUS VISION. THE COLLABORATIVE ATMOSPHERE FOSTERED INNOVATION, EXPERIMENTATION, AND A SENSE OF SHARED PURPOSE AMONG THE TEAM.

PRODUCTION CHALLENGES AND CONTROVERSIES

THE MAKING OF CITIZEN KANE WAS NOT WITHOUT OBSTACLES. HEARST, ANGERED BY THE FILM'S PERCEIVED PORTRAYAL OF HIS LIFE, ATTEMPTED TO HALT ITS RELEASE THROUGH INTIMIDATION AND NEGATIVE PUBLICITY. THE STUDIO FACED FINANCIAL AND LEGAL PRESSURES, AND THE PRODUCTION ITSELF WAS DEMANDING DUE TO WELLES' METICULOUS STANDARDS AND LONG SHOOTING HOURS.

BARRIERS TO COMPLETION

1. THREATS OF LAWSUITS FROM WILLIAM RANDOLPH HEARST
2. BOYCOTTS BY NEWSPAPERS AND THEATERS CONTROLLED BY HEARST
3. BUDGET CONSTRAINTS AND TECHNICAL LIMITATIONS
4. INTERNAL RESISTANCE WITHIN RKO PICTURES

EDITING, SOUND, AND POST-PRODUCTION

ONCE FILMING CONCLUDED, THE EDITING PROCESS WAS CRUCIAL IN SHAPING THE FINAL PRODUCT. WELLES AND EDITOR ROBERT WISE METICULOUSLY REFINED THE FILM'S PACING, TRANSITIONS, AND NARRATIVE CLARITY. INNOVATIVE SOUND DESIGN, INCLUDING OVERLAPPING DIALOGUE AND CREATIVE USE OF MUSIC, ADDED FURTHER LAYERS OF REALISM AND EMOTIONAL IMPACT.

POST-PRODUCTION TECHNIQUES

THE INTEGRATION OF VISUAL EFFECTS, SOUND MIXING, AND EDITING HELPED CITIZEN KANE ACHIEVE ITS DISTINCTIVE STYLE. WELLES' ATTENTION TO DETAIL ENSURED THAT EVERY FRAME CONTRIBUTED TO THE FILM'S ATMOSPHERE AND STORYTELLING. THE FINAL CUT DEMONSTRATED THE POWER OF POST-PRODUCTION IN ELEVATING CINEMATIC ART.

RELEASE, RECEPTION, AND LEGACY

CITIZEN KANE WAS RELEASED IN 1941 TO CRITICAL ACCLAIM, THOUGH ITS INITIAL BOX OFFICE PERFORMANCE WAS MODEST DUE

TO LIMITED DISTRIBUTION. OVER TIME, FILM SCHOLARS AND AUDIENCES CAME TO RECOGNIZE ITS GROUNDBREAKING ARTISTRY AND NARRATIVE INNOVATION. THE MAKING OF CITIZEN KANE IS NOW REGARDED AS A TURNING POINT IN FILM HISTORY, INFLUENCING DIRECTORS, WRITERS, AND CINEMATOGRAPHERS WORLDWIDE.

LONG-TERM IMPACT

- CONSISTENTLY RANKED AS ONE OF THE GREATEST FILMS EVER MADE
- INSPIRED ADVANCEMENTS IN STORYTELLING, EDITING, AND VISUAL EFFECTS
- SERVED AS A BENCHMARK FOR ARTISTIC FREEDOM IN HOLLYWOOD
- STUDIED EXTENSIVELY IN FILM SCHOOLS AND ACADEMIC CIRCLES

THE LEGACY OF CITIZEN KANE ENDURES, WITH ITS CREATIVE RISKS AND TECHNICAL ACHIEVEMENTS CONTINUING TO INSPIRE NEW GENERATIONS OF FILMMAKERS AND AUDIENCES ALIKE.

Q: WHAT MOTIVATED ORSON WELLES TO CREATE CITIZEN KANE?

A: ORSON WELLES WAS MOTIVATED BY HIS DESIRE TO CHALLENGE CONVENTIONAL FILMMAKING AND EXPLORE THEMES OF POWER, MEDIA INFLUENCE, AND THE COMPLEXITY OF HUMAN AMBITION. HIS UNIQUE CONTRACT WITH RKO PICTURES GAVE HIM CREATIVE FREEDOM TO PURSUE A BOLD, INNOVATIVE VISION.

Q: HOW DID GREGG TOLAND CONTRIBUTE TO THE MAKING OF CITIZEN KANE?

A: GREGG TOLAND'S EXPERTISE IN CINEMATOGRAPHY INTRODUCED GROUNDBREAKING TECHNIQUES SUCH AS DEEP FOCUS, LOW-ANGLE SHOTS, AND CREATIVE LIGHTING. HIS COLLABORATION WITH WELLES HELPED DEFINE THE FILM'S VISUAL STYLE AND SET NEW INDUSTRY STANDARDS.

Q: WHAT ROLE DID HERMAN J. MANKIEWICZ PLAY IN THE CREATION OF CITIZEN KANE?

A: HERMAN J. MANKIEWICZ CO-WROTE THE SCREENPLAY WITH WELLES, PROVIDING THE FOUNDATIONAL STORY AND DIALOGUE. HIS EXPERIENCE IN HOLLYWOOD AND JOURNALISM CONTRIBUTED SIGNIFICANTLY TO THE FILM'S SHARP NARRATIVE AND LAYERED CHARACTERS.

Q: WHY WAS CITIZEN KANE CONTROVERSIAL UPON ITS RELEASE?

A: CITIZEN KANE WAS CONTROVERSIAL BECAUSE IT WAS WIDELY BELIEVED TO BE A CRITIQUE OF WILLIAM RANDOLPH HEARST, WHO USED HIS INFLUENCE TO SUPPRESS THE FILM'S RELEASE AND DAMAGE ITS REPUTATION THROUGH BOYCOTTS AND NEGATIVE PRESS.

Q: WHAT ARE SOME OF THE TECHNICAL INNOVATIONS INTRODUCED IN CITIZEN KANE?

A: THE FILM INTRODUCED DEEP FOCUS CINEMATOGRAPHY, LOW-ANGLE SHOTS, INNOVATIVE SOUND DESIGN, AND CREATIVE EDITING TECHNIQUES. THESE INNOVATIONS CONTRIBUTED TO ITS LASTING IMPACT ON THE ART OF FILMMAKING.

Q: WHO WERE THE KEY MEMBERS OF THE CAST IN CITIZEN KANE?

A: THE CAST INCLUDED ORSON WELLES, JOSEPH COTTEN, DOROTHY COMINGORE, EVERETT SLOANE, AND AGNES MOOREHEAD,

MANY OF WHOM WERE ASSOCIATED WITH THE MERCURY THEATRE AND BROUGHT THEATRICAL EXPERIENCE TO THE FILM.

Q: HOW DID THE FILM'S NARRATIVE STRUCTURE DIFFER FROM OTHER MOVIES OF ITS TIME?

A: CITIZEN KANE USED A NON-LINEAR NARRATIVE, TELLING ITS STORY THROUGH MULTIPLE PERSPECTIVES AND FLASHBACKS. THIS STRUCTURE ALLOWED FOR A DEEPER EXPLORATION OF CHARACTER AND THEME, SETTING IT APART FROM TRADITIONAL FILMS.

Q: WHAT IS THE SIGNIFICANCE OF "ROSEBUD" IN CITIZEN KANE?

A: "ROSEBUD" SERVES AS A SYMBOLIC REPRESENTATION OF KANE'S LOST INNOCENCE AND LONGING FOR HIS PAST. IT ACTS AS A NARRATIVE DEVICE THAT DRIVES THE INVESTIGATION INTO KANE'S LIFE AND CHARACTER.

Q: HOW DID CITIZEN KANE INFLUENCE FUTURE FILMMAKERS?

A: CITIZEN KANE INSPIRED COUNTLESS FILMMAKERS WITH ITS INNOVATIVE TECHNIQUES IN STORYTELLING, CINEMATOGRAPHY, AND SOUND. IT IS OFTEN CITED AS A MAJOR INFLUENCE BY DIRECTORS SUCH AS MARTIN SCORSESE, STEVEN SPIELBERG, AND STANLEY KUBRICK.

Q: WHAT CHALLENGES DID THE PRODUCTION FACE DURING FILMING?

A: THE PRODUCTION FACED LEGAL THREATS, BUDGET CONSTRAINTS, TECHNICAL CHALLENGES, AND RESISTANCE FROM HOLLYWOOD INSIDERS. WELLES' RELENTLESS PURSUIT OF PERFECTION AND THE FILM'S CONTROVERSIAL SUBJECT MATTER ADDED TO THE DIFFICULTIES ENCOUNTERED.

The Making Of Citizen Kane

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The Making of Citizen Kane: A Cinematic Masterpiece Forged in Controversy

Orson Welles's Citizen Kane isn't just a film; it's a cinematic legend, a groundbreaking achievement that continues to inspire awe and analysis decades after its release. This post delves deep into the fascinating and often turbulent journey of Citizen Kane's creation, exploring its innovative techniques, the creative clashes, and the enduring legacy that cemented its place as one of cinema's greatest films. We'll uncover the behind-the-scenes stories, the technical innovations, and the lasting impact this masterpiece has had on filmmaking.

The Genesis of an Idea: From Newspaper Mogul to Cinematic Icon

The inspiration for *Citizen Kane* stemmed from the life of William Randolph Hearst, a powerful newspaper magnate known for his immense wealth and controversial personal life. While Welles never explicitly stated that Kane was Hearst, the parallels are undeniable and fueled much of the controversy surrounding the film's release. Welles, however, cleverly crafted a fictional narrative, allowing for creative liberties while subtly echoing the real-life drama. This strategic approach shielded him from direct legal repercussions while still capturing the essence of Hearst's life and the corrupting influence of power. The initial idea, however, wasn't just a simple biographical portrayal; Welles envisioned a complex narrative structure, a visual feast that would challenge conventional filmmaking norms.

The Innovative Narrative Structure: A Revolutionary Approach to Storytelling

One of the most remarkable aspects of *Citizen Kane* is its non-linear storytelling. The film unfolds through the perspectives of various individuals who knew Charles Foster Kane, each offering a piece of the puzzle. This fragmented narrative, assembled through flashbacks and shifting viewpoints, keeps the audience engaged in piecing together the mystery of "Rosebud." This revolutionary approach completely defied the typical chronological storytelling of the time, showcasing Welles's bold vision and his mastery of narrative technique. This unconventional structure wasn't just a stylistic choice; it mirrored the elusive and fragmented nature of memory and the difficulty of truly knowing another person.

Technical Brilliance: Pushing the Boundaries of Cinematography

Citizen Kane wasn't just groundbreaking in its narrative structure; it also revolutionized cinematic techniques. Gregg Toland's cinematography is legendary, employing innovative techniques like deep focus, low-angle shots, and unconventional lighting to create a visually stunning and emotionally resonant experience.

Deep Focus and its Impact: Clarity and Ambiguity

Deep focus, a technique that keeps both foreground and background sharply in focus, allowed Welles to create a sense of depth and complexity within each frame. This technique was revolutionary at the time and added to the film's layered meaning and ambiguity. Instead of

directing the viewer's eye, deep focus allowed multiple elements of the scene to tell a story simultaneously, enhancing the film's richness and intrigue.

Low Angle Shots and Power Dynamics: A Visual Metaphor

The strategic use of low-angle shots throughout the film emphasized Kane's power and dominance, visually reinforcing his rise and fall. Conversely, high-angle shots were used to depict his vulnerability and isolation, cleverly manipulating the audience's perception of the character. These choices weren't arbitrary; they formed a vital part of the visual language used to convey Kane's complex personality and his journey.

The Production Challenges: A Story of Creative Tensions and Triumph

The making of *Citizen Kane* wasn't without its challenges. Welles, at the young age of 25, faced numerous obstacles, including creative clashes with studio executives and budgetary constraints. The pressure from RKO Pictures, who financed the project, added to the already immense undertaking of producing such an ambitious and unconventional film.

The Clash with Hearst: A Powerful Enemy

The most significant hurdle was the opposition from William Randolph Hearst himself. Hearst, recognizing his own life reflected in Kane, launched a powerful campaign to suppress the film's release. This included negative reviews, attempts to buy the negative, and other tactics to prevent its distribution. The controversy surrounding the film, however, ironically generated a lot of publicity, piquing audiences' interest and fueling its legendary status.

The Legacy of Citizen Kane: An Enduring Influence on

Cinema

Despite the challenges, Citizen Kane premiered to critical acclaim (albeit mixed due to Hearst's influence), launching Orson Welles into international stardom. Its innovative techniques, complex narrative, and powerful themes profoundly impacted the future of filmmaking. The film's influence can be seen in countless films that followed, cementing its place as a cornerstone of cinematic history. Its legacy extends far beyond its technical innovations, it redefined what was possible in storytelling and continues to inspire filmmakers to this day.

Conclusion

The making of Citizen Kane was a remarkable journey, a testament to Orson Welles's visionary genius and unwavering determination. It's a story of innovation, controversy, and ultimately, triumph. The film's lasting impact on the art of cinema is undeniable, serving as a constant source of inspiration and analysis for filmmakers and cinephiles alike. Its non-linear narrative, groundbreaking cinematography, and enduring themes continue to captivate audiences and solidify its status as a true cinematic masterpiece.

FAQs

1. Was Citizen Kane a box office success? No, Citizen Kane was not a box office success upon its initial release, partly due to Hearst's smear campaign and partly due to its unconventional style which alienated some audiences. However, it gained critical acclaim and over time became a cultural phenomenon.

2. What is "Rosebud"? "Rosebud" is the enigmatic word uttered by Kane on his deathbed, a symbol of his lost innocence and the unattainable past. The revelation of "Rosebud" as a simple sled at the end of the film is both poignant and thought-provoking.

3. How did Hearst attempt to suppress the film? Hearst used his considerable influence to launch a smear campaign against Welles and the film, attempting to negatively impact its reception through negative press coverage and influencing distributors.

4. What made Gregg Toland's cinematography so innovative? Toland's innovative use of deep focus, low-angle shots, and chiaroscuro lighting created a unique visual style that was revolutionary for its time, contributing significantly to the film's overall impact.

5. What is the lasting impact of Citizen Kane on filmmaking? Citizen Kane significantly impacted filmmaking through its innovative use of narrative structure, cinematography, and its exploration of complex themes. Its influence can be seen in countless films that followed, making it a cornerstone of cinematic history.

the making of citizen kane: The Making of Citizen Kane, Revised Edition Robert L.

Carringer, 1996-10-24 Citizen Kane, widely considered the greatest film ever made, continues to fascinate critics and historians as well as filmgoers. While credit for its genius has traditionally been attributed solely to its director, Orson Welles, Carringer's pioneering study documents the shared creative achievements of Welles and his principal collaborators. The Making of Citizen Kane, copiously illustrated with rare photographs and production documents, also provides an in-depth view of the operations of the Hollywood studio system. This new edition includes a revised preface and overview of criticism, an updated chronology of the film's reception history, a reconsideration of the locus of responsibility of Welles's ill-fated The Magnificent Ambersons, and new photographs.

the making of citizen kane: Making of Citizen Kane, Revised Edition Robert L. Carringer, 1986 Citizen Kane, widely considered the greatest film ever made, continues to fascinate critics and historians as well as filmgoers. While credit for its genius has traditionally been attributed solely to its director, Orson Welles, Carringer's pioneering study documents the shared creative achievements of Welles and his principal collaborators. The Making of Citizen Kane, copiously illustrated with rare photographs and production documents, also provides an in-depth view of the operations of the Hollywood studio system. This new edition includes a revised preface and overview of criticism, an updated chronology of the film's reception history, a reconsideration of the locus of responsibility of Welles's ill-fated The Magnificent Ambersons, and new photographs.

the making of citizen kane: The Making of Citizen Kane Robert L. Carringer, 1985

Discusses the script, art direction, and cinematography of Orson Welles' most famous film, argues that it was a collaborative effort, and examines Welles' other efforts for RKO

the making of citizen kane: Citizen Kane Harlan Lebo, 2022-01-18 A comprehensive history of the trials, tribulations, and triumphs behind the creation of one of the greatest films of all time, Citizen Kane. CITIZEN KANE: A Filmmaker's Journey is an updated and expanded softcover of Lebo's 2016 hardcover that traces the creation of Orson's Welles's classic film. This film history is itself a sinister tale of conspiracy, blackmail, and Communist witch hunts, while detailing the extraordinary rise of Welles, the legend who, at 23 years old, defied the studio system and became a Hollywood icon simply by making the greatest film of all time.

the making of citizen kane: The Citizen Kane Book Pauline Kael, Herman Jacob

Mankiewicz, Orson Welles, 1971

the making of citizen kane: Young Orson Patrick McGilligan, 2015-11-17 "A remarkable, eye-opening biography . . . McGilligan's Orson is a Welles for a new generation, [a portrait] in tune with Patti Smith's Just Kids."—A. S. Hamrah, Bookforum No American artist or entertainer has enjoyed a more dramatic rise than Orson Welles. At the age of sixteen, he charmed his way into a precocious acting debut in Dublin's Gate Theatre. By nineteen, he had published a book on Shakespeare and toured the United States. At twenty, he directed a landmark all-black production of Macbeth in Harlem, and the following year masterminded the legendary WPA production of Marc Blitzstein's agitprop musical The Cradle Will Rock. After founding the Mercury Theatre, he mounted a radio production of The War of the Worlds that made headlines internationally. Then, at twenty-four, Welles signed a Hollywood contract granting him unprecedented freedom as a writer, director, producer, and star—paving the way for the creation of Citizen Kane, considered by many to be the greatest film in history. Drawing on years of deep research, acclaimed biographer Patrick McGilligan conjures the young man's Wisconsin background with Dickensian richness and detail: his childhood as the second son of a troubled industrialist father and a musically gifted, politically active mother; his youthful immersion in theater, opera, and magic in nearby Chicago; his teenage sojourns through rural Ireland, Spain, and the Far East; and his emergence as a maverick theater artist. Sifting fact from legend, McGilligan unearths long-buried writings from Welles's school years; delves into his relationships with mentors Dr. Maurice Bernstein, Roger Hill, and Thornton Wilder; explores his partnerships with producer John Houseman and actor Joseph Cotten; reveals the truth of his

marriage to actress Virginia Nicolson and rumored affairs with actresses Dolores Del Rio and Geraldine Fitzgerald (including a suspect paternity claim); and traces the story of his troubled brother, Dick Welles, whose mysterious decline ran counter to Orson's swift ascent. And, through it all, we watch in awe as this whirlwind of talent—hailed hopefully from boyhood as a “genius”—collects the raw material that he and his co-writer, the cantankerous Herman J. Mankiewicz, would mold into the story of Charles Foster Kane. Filled with insight and revelation—including the surprising true origin and meaning of “Rosebud”—Young Orson is an eye-opening look at the arrival of a talent both monumental and misunderstood.

the making of citizen kane: Orson Welles Simon Callow, 2016-10-06 In *One-Man Band*, the third volume in his epic survey of Orson Welles life and work, Simon Callow again probes in comprehensive and penetrating detail into one of the most complex artists of the twentieth century, looking closely at the triumphs and failures of an ambitious one-man assault on one medium after another: theatre, radio, film, television, even, at one point, ballet in each of which his radical and original approach opened up new directions and hitherto unglimped possibilities. The book begins with Welles self-exile from America, and his realisation that he could only function happily as an independent film-maker, a one-man band; by 1964, he had filmed *Othello*, which took three years to complete, *Mr Arkadin*, the biggest conundrum in his output, and his masterpiece *Chimes at Midnight*, as well as *Touch of Evil*, his sole return to Hollywood and, like all too many of his films, wrested from his grasp and re-edited. Along the way he made inroads into the fledgling medium of television and a number of stage plays, including *Moby-Dick*, considered by theatre historians to be one of the seminal productions of the century. Meanwhile, his private life was as dramatic as his professional life. The book shows what it was like to be around Welles, and, with a precision rarely attempted before, what it was like to be him, in which lies the answer to the old riddle: whatever happened to Orson Welles?

the making of citizen kane: *Interpreting the Moving Image* Noel Carroll, 1998-05-28 A collection of film essays by the well-respected critic, Noël Carroll.

the making of citizen kane: *My Lunches with Orson* Peter Biskind, 2013-07-16 Based on long-lost recordings, a set of riveting and revealing conversations with America's great cultural provocateur. There have long been rumors of a lost cache of tapes containing private conversations between Orson Welles and his friend the director Henry Jaglom, recorded over regular lunches in the years before Welles died. The tapes, gathering dust in a garage, did indeed exist, and this book reveals for the first time what they contain. Here is Welles as he has never been seen before: talking intimately, disclosing personal secrets, reflecting on the highs and lows of his astonishing Hollywood career, the people he knew—FDR, Winston Churchill, Charlie Chaplin, Marlene Dietrich, Laurence Olivier, David Selznick, Rita Hayworth, and more—and the many disappointments of his last years. This is the great director unplugged, free to be irreverent and worse—sexist, homophobic, racist, or none of the above—because he was nothing if not a fabulator and provocateur. Ranging from politics to literature to movies to the shortcomings of his friends and the many films he was still eager to launch, Welles is at once cynical and romantic, sentimental and raunchy, but never boring and always wickedly funny. Edited by Peter Biskind, America's foremost film historian, *My Lunches with Orson* reveals one of the giants of the twentieth century, a man struggling with reversals, bitter and angry, desperate for one last triumph, but crackling with wit and a restless intelligence. This is as close as we will get to the real Welles—if such a creature ever existed.

the making of citizen kane: *What Ever Happened to Orson Welles?* Joseph McBride, 2006-10-13 At the age of twenty-five, Orson Welles (1915–1985) directed, co-wrote, and starred in *Citizen Kane*, widely regarded as the greatest film ever made. But Welles was such a revolutionary filmmaker that he found himself at odds with the Hollywood studio system. His work was so far ahead of its time that he never regained the wide popular following he had once enjoyed as a young actor-director on the radio. *What Ever Happened to Orson Welles?: A Portrait of an Independent Career* challenges the conventional wisdom that Welles's career after *Kane* was a long decline and

that he spent his final years doing little but eating and making commercials while squandering his earlier promise. In this intimate and often surprising personal portrait, Joseph McBride shows instead how Welles never stopped directing radical, adventurous films and was always breaking new artistic ground as a filmmaker. McBride is the first author to provide a comprehensive examination of the films of Welles's artistically rich yet little-known later period in the United States (1970–1985), when McBride knew and worked with him. McBride reports on Welles's daringly experimental film projects, including the legendary 1970–1976 unfinished film *The Other Side of the Wind*, Welles's satire of Hollywood during the "Easy Rider era"; McBride gives a unique insider perspective on Welles from the viewpoint of a young film critic playing a spoof of himself in a cast headed by John Huston and Peter Bogdanovich. To put Welles's widely misunderstood later years into context, *What Ever Happened to Orson Welles?* reexamines the filmmaker's entire life and career. McBride offers many fresh insights into the collapse of Welles's Hollywood career in the 1940s, his subsequent political blacklisting, and his long period of European exile. An enlightening and entertaining look at Welles's brilliant and enigmatic career as a filmmaker, *What Ever Happened to Orson Welles?* serves as a major reinterpretation of Welles's life and work. McBride clears away the myths that have long obscured Welles's later years and have caused him to be falsely regarded as a tragic failure. McBride's revealing portrait of this great artist will change the terms of how Orson Welles is understood as a man, an actor, a political figure, and a filmmaker.

the making of citizen kane: *Orson Welles's Last Movie* Josh Karp, 2015-04-21 Journalist Josh Karp shines a spotlight on the making of *The Other Side of the Wind*—the final unfinished film from the auteur of *Citizen Kane* in Orson Welles's Last Movie, the basis of Oscar-winning director Morgan Neville's Netflix Original Documentary, *They'll Love Me When I'm Dead*. In the summer of 1970, legendary but self-destructive director Orson Welles returned to Hollywood from years of self-imposed exile in Europe and decided it was time to make a comeback movie. Coincidentally, it was the story of a legendary self-destructive director who returns to Hollywood from years of self-imposed exile in Europe. Welles swore it wasn't autobiographical. *The Other Side of the Wind* was supposed to take place during a single day, and Welles planned to shoot it in eight weeks. It took six years during his lifetime—only to be finally completed more than thirty years after his death by *The Last Picture Show* director Peter Bogdanovich, who narrates the film, and released by Netflix. Orson Welles's Last Movie is a fast-paced, behind-the-scenes account of the bizarre, hilarious, and remarkable making of what has been called "the greatest home movie that no one has ever seen." Funded by the shah of Iran's brother-in-law, and based on a script that Welles rewrote every night for years, the film was a final attempt to one-up his own best work. It's a production best encompassed by its star—the celebrated director of *The Maltese Falcon*, John Huston—who described the making of the film as "an adventure shared by desperate men that finally came to nothing."

the making of citizen kane: *The Citizen Kane Crash Course in Cinematography* David Worth, 2008 A graphic textbook that provides a fictional account of how legendary filmmakers, Orson Welles and Gregg Toland, learned the art of cinematography.

the making of citizen kane: *Citizen Kane* Orson Welles, Herman Jacob Mankiewicz, Pauline Kael, 2002 Originally published: London: Martin Secker & Warburg Ltd, 1971.

the making of citizen kane: *Orson Welles* Simon Callow, 1996 A brilliant biography of the young Orson Welles, from his prodigious childhood and youth, his triumphs with the Mercury Theatre, to the making of *Citizen Kane*. Vivid, vastly entertaining, this is the definitive Welles biography.

the making of citizen kane: *The Complete Idiot's Guide to Screenwriting* Skip Press, 2000 Provides advice for aspiring screenwriters on how to write scripts for television and motion pictures, including what topics are popular, how to rework scenes, and how to sell screenplays in Hollywood.

the making of citizen kane: *Citizen Kane* Laura Mulvey, 2019-07-25 *Citizen Kane's* reputation as one of the greatest films of all time is matched only by the accumulation of critical commentary

that surrounds it. What more can there be to say about a masterpiece so universally acknowledged? Laura Mulvey, in a fresh and original reading, illuminates the richness of the film, both thematically and stylistically, relating it to Welles's political background and its historical context. In a lucid and perceptive critique she also investigates the psychoanalytic structure that underlies the film's presentation of Kane's biography, for once taking seriously what Orson Welles himself disparagingly referred to as 'dollar-book Freud.' In her foreword to this special edition, published to celebrate the 20th anniversary of the BFI Film Classics series, Laura Mulvey focuses on the film's politics, highlighting the contemporary 'rhymes' in Kane's portrayal of a scandal-prone press baron in a time of economic crisis.

the making of citizen kane: Making Movies with Orson Welles Gary Graver, 2011-10-28 In 1958, soon after his arrival in Los Angeles, Gary Graver caught a showing of the recently released *Touch of Evil*. Upon viewing the BFI classic, Graver decided he wanted to be a director and spent many years honing his craft, as both a cinematographer and a director, not to mention writer, actor, and producer—much like his idol, Orson Welles. In 1970, when Graver learned that Welles was in town, he impulsively called the director and offered his services as a cameraman. It was only the second time in Welles's career that he had received such an offer from a cinematographer, the other from Gregg Toland who worked on *Citizen Kane*. Book jacket.

the making of citizen kane: The Magnificent Ambersons Robert L. Carringer, 1993 An indispensable reference work. . . . Anyone with a serious interest in movies will want to have it.--James Naremore, author of *Acting in the Cinema*

the making of citizen kane: Orson Welles's Citizen Kane James Naremore, 2004 '*Citizen Kane*' is a largely admired and significant film. This volume represents the essential writings on 'Kane'. It gives the reader a lively set of critical interpretations, together with the necessary production information, historical background and technical understanding to comprehend the film's larger cultural significance.

the making of citizen kane: Teaching Sound Film R. J. Cardullo, 2016-10-26 *Teaching Sound Film: A Reader* is a film analysis-and-criticism textbook that contains 35 essays on 35 geographically diverse, historically significant sound films. The countries represented here are France, Italy, England, Belgium, Russia, India, China, Cuba, Germany, Japan, Romania, Czechoslovakia, Brazil, Taiwan, Austria, Afghanistan, South Korea, Finland, Burkina Faso, Mexico, Iran, Israel, Colombia, and the United States. The directors represented include Jean Renoir, Orson Welles, Akira Kurosawa, Federico Fellini, Woody Allen, Aki Kaurismäki, Ken Loach, Tomás Gutiérrez Alea, Abbas Kiarostami, Michael Haneke, and Hong Sang-soo. Written with university students (and possibly also advanced high school students) in mind, the essays in *Teaching Sound Film: A Reader* cover some of the central films treated—and central issues raised—in today's cinema courses and provide students with practical models to help them improve their own writing and analytical skills. These essays are clear and readable—that is, sophisticated and meaty yet not overly technical or jargon-heavy. This makes them perfect introductions to their respective films as well as important contributions to the field of film studies in general. Moreover, this book's scholarly apparatus features credits, images, bibliographies for all films discussed, filmographies for all the directors, a list of topics for writing and discussion, a glossary of film terms, and an appendix containing three essays, respectively, on film acting, avant-garde cinema, and theater vs. film.

the making of citizen kane: The Genius of the System Thomas Schatz, 2015-06-02 At a time when the studio is making a stunning comeback, film historian Thomas Schatz provides an indispensable account of Hollywood's traditional blend of business and art. This book lays to rest the persistent myth that businesspeople and producers stifle artistic talent and reveals instead the genius of a system of collaboration and conflict. Working from industry documents, Schatz traces the development of house styles, the rise and fall of careers, and the making-and unmaking-of movies, from *Frankenstein* to *Spellbound* to *Grand Hotel*. Richly illustrated and highly readable, *The Genius of the System* gives the definitive view of the workings of the Old Hollywood and the foundations of

the New.

the making of citizen kane: A Century of Films Derek Malcolm, 2000 Invited by The Guardian newspaper to explore his choice of 100 films in the millennium in a weekly column spanning two years, film writer and critic Derek Malcolm set out on a project which has attracted much attention. This book is a critical celebration of unparalleled knowledge and understanding of what cinema can achieve. Malcolm not only pleases to filmgoers, but introduces readers to films that they may not yet have discovered.

the making of citizen kane: *The Brothers Mankiewicz* Sydney Ladensohn Stern, 2019-10-02 Winner of the 2020 Peter C. Rollins Book Award Longlisted for the 2020 Moving Image Book Award by the Kraszna-Krausz Foundation Named a 2019 Richard Wall Memorial Award Finalist by the Theatre Library Association Herman J. (1897–1953) and Joseph L. Mankiewicz (1909–1993) wrote, produced, and directed over 150 pictures. With Orson Welles, Herman wrote the screenplay for *Citizen Kane* and shared the picture's only Academy Award. Joe earned the second pair of his four Oscars for writing and directing *All About Eve*, which also won Best Picture. Despite triumphs as diverse as *Monkey Business* and *Cleopatra*, and *Pride of the Yankees* and *Guys and Dolls*, the witty, intellectual brothers spent their Hollywood years deeply discontented and yearning for what they did not have—a career in New York theater. Herman, formerly an *Algonquin Round Table* habitué, *New York Times* and *New Yorker* theater critic, and playwright-collaborator with George S. Kaufman, never reconciled himself to screenwriting. He gambled away his prodigious earnings, was fired from all the major studios, and drank himself to death at fifty-five. While Herman drifted downward, Joe rose to become a critical and financial success as a writer, producer, and director, though his constant philandering with prominent stars like Joan Crawford, Judy Garland, and Gene Tierney distressed his emotionally fragile wife who eventually committed suicide. He wrecked his own health using uppers and downers in order to direct *Cleopatra* by day and finish writing it at night, only to be very publicly fired by Darryl F. Zanuck, an experience from which Joe never fully recovered. For this award-winning dual portrait of the Mankiewicz brothers, Sydney Ladensohn Stern draws on interviews, letters, diaries, and other documents still in private hands to provide a uniquely intimate behind-the-scenes chronicle of the lives, loves, work, and relationship between these complex men.

the making of citizen kane: *Medical and Dental Expenses* , 1990

the making of citizen kane: *Orson Welles in Italy* Alberto Anile, 2013-09-25 Fleeing a Hollywood that spurned him, Orson Welles arrived in Italy in 1947 to begin his career anew. Far from being welcomed as the celebrity who directed and starred in *Citizen Kane*, his six-year exile in Italy was riddled with controversy, financial struggles, disastrous love affairs, and failed projects. Alberto Anile's book depicts the artist's life and work in Italy, including his reception by the Italian press, his contentious interactions with key political figures, and his artistic output, which culminated in the filming of *Othello*. Drawing on revelatory new material on the artist's personal and professional life abroad, *Orson Welles in Italy* also chronicles Italian cinema's transition from the social concerns of neorealism to the alienated characters in films such as Federico Fellini's *La Dolce Vita*, amid the cultural politics of postwar Europe and the beginnings of the cold war.

the making of citizen kane: *Everything Is Cinema* Richard Brody, 2008-05-13 From *New Yorker* film critic Richard Brody, *Everything Is Cinema: The Working Life of Jean-Luc Godard* presents a serious-minded and meticulously detailed . . . account of the lifelong artistic journey of one of the most influential filmmakers of our age (*The New York Times*). When Jean-Luc Godard wed the ideals of filmmaking to the realities of autobiography and current events, he changed the nature of cinema. Unlike any earlier films, Godard's work shifts fluidly from fiction to documentary, from criticism to art. The man himself also projects shifting images—cultural hero, fierce loner, shrewd businessman. Hailed by filmmakers as a—if not the—key influence on cinema, Godard has entered the modern canon, a figure as mysterious as he is indispensable. In *Everything Is Cinema*, critic Richard Brody has amassed hundreds of interviews to demystify the elusive director and his work. Paying as much attention to Godard's technical inventions as to the political forces of the postwar

world, Brody traces an arc from the director's early critical writing, through his popular success with *Breathless*, to the grand vision of his later years. He vividly depicts Godard's wealthy conservative family, his fluid politics, and his tumultuous dealings with women and fellow New Wave filmmakers. *Everything Is Cinema* confirms Godard's greatness and shows decisively that his films have left their mark on screens everywhere.

the making of citizen kane: *Olympia* Taylor Downing, 2017-10-07 Leni Riefenstahl's *Olympia* (1938) is one of the most controversial films ever made. Capitalising on the success of *Triumph of the Will* (1935), her propaganda film for the Nazi Party, Riefenstahl secured Hitler's approval for her grandiose plans to film the 1936 Berlin Olympics. The result was a work as notorious for its politics as celebrated for its aesthetic power. This revised edition includes new material on Riefenstahl's film-making career before *Olympia* and her close relationship with Hitler. Taylor Downing also discusses newly-available evidence on the background to the film's production that conclusively proves that the film was directly commissioned by Hitler and funded through Goebbels's Ministry of Propaganda and not, as Riefenstahl later claimed, commissioned independently from the Nazi state by the Olympic authorities. In writing this edition, Taylor Downing has been given access to a magnificent new restoration of the original version of the film by the International Olympic Committee.

the making of citizen kane: *Acting in Film* Michael Caine, 2000-02-01 (Applause Books). A master actor who's appeared in an enormous number of films, starring with everyone from Nicholson to Kermit the Frog, Michael Caine is uniquely qualified to provide his view of making movies. This revised and expanded edition features great photos, with chapters on: Preparation, In Front of the Camera Before You Shoot, The Take, Characters, Directors, On Being a Star, and much more. Remarkable material ... A treasure ... I'm not going to be looking at performances quite the same way ... FASCINATING! Gene Siskel

the making of citizen kane: *Orson Welles* Barbara Leaming, 2004-07 ...[A] beautifully researched, valuable study of one of America's most influential and mysterious artists. ...[What] makes this book remarkable is Welle's own contribution. His comments, opinions, interviews cut in and out of the narrative with an almost cinematic force. -Patricia Bosworth

the making of citizen kane: Presentation Zen Garr Reynolds, 2009-04-15 FOREWORD BY GUY KAWASAKI Presentation designer and internationally acclaimed communications expert Garr Reynolds, creator of the most popular Web site on presentation design and delivery on the Net — presentationzen.com — shares his experience in a provocative mix of illumination, inspiration, education, and guidance that will change the way you think about making presentations with PowerPoint or Keynote. Presentation Zen challenges the conventional wisdom of making slide presentations in today's world and encourages you to think differently and more creatively about the preparation, design, and delivery of your presentations. Garr shares lessons and perspectives that draw upon practical advice from the fields of communication and business. Combining solid principles of design with the tenets of Zen simplicity, this book will help you along the path to simpler, more effective presentations.

the making of citizen kane: Orson Welles Orson Welles, 2002 It is only in the editing studio that he possesses absolute control. With scholarly erudition, Welles revels in the plays of Shakespeare and discusses their adaptation to stage and screen. He assesses rival directors and eminent actors, offers penetrating analyses of *Citizen Kane*, *Touch of Evil*, *Chimes at Midnight*, and *The Third Man*, and declares that he never made a film that lacked an ethical point-of-view. Book jacket.

the making of citizen kane: The Films of Orson Welles Charles Higham, 1970

the making of citizen kane: *Andre Bazin's New Media* André Bazin, 2014-10-03 André Bazin's writings on cinema are among the most influential reflections on the medium ever written. Even so, his critical interests ranged widely and encompassed the "new media" of the 1950s, including television, 3D film, Cinerama, and CinemaScope. Fifty-seven of his reviews and essays addressing

these new technologies—their artistic potential, social influence, and relationship to existing art forms—have been translated here for the first time in English with notes and an introduction by leading Bazin authority Dudley Andrew. These essays show Bazin's astute approach to a range of visual media and the relevance of his critical thought to our own era of new media. An exciting companion to the essential *What Is Cinema?* volumes, André Bazin's *New Media* is excellent for classroom use and vital for anyone interested in the history of media.

the making of citizen kane: *If* - Rudyard Kipling, 1918

the making of citizen kane: *Rosebud* David Thomson, 1997-09-30 A New York Times Notable Book of the Year Easily the best book on Orson Welles. --The New Yorker Orson Welles arrived in Hollywood as a boy genius, became a legend with a single perfect film, and then spent the next forty years floundering. But Welles floundered so variously, ingeniously, and extravagantly that he turned failure into a sustaining tragedy--his thing, his song. Now the prodigal genius of the American cinema finally has the biographer he deserves. For, as anyone who has read his novels and criticism knows, David Thomson is one of our most perceptive and splendidly opinionated writers on film. In *Rosebud*, Thomson follows the wild arc of Welles's career, from *The War of the Worlds* broadcast to the triumph of *Citizen Kane*, the mixed triumph of *The Magnificent Ambersons*, and the strange and troubling movies that followed. Here, too, is the unfolding of the Welles persona--the grand gestures, the womanizing, the high living, the betrayals. Thomson captures it all with a critical acumen and stylistic dash that make this book not so much a study of Welles's life and work as a glorious companion piece to them. Insightful, controversial, and highly readable--*Rosebud* is biography at its best. --Cleveland Plain Dealer

the making of citizen kane: *Backwards and in Heels* Alicia Malone, 2017-08 Tells the history of women in film in a different way, with stories about incredible ladies who made their mark throughout each era of Hollywood. From the first women directors, to the iconic movie stars, and present day activists.

the making of citizen kane: *Orson Welles on Shakespeare* Richard France, 2013-04-15 This volume is the only publication available of the fully annotated playscripts of Wells' W.P.A Federal Theatre Project and Mercury Theatre adaptations, including the *Voodoo Macbeth*, the modern-dress *Julius Caesar* and Welles' compilation of history plays, *Five Kings*.

the making of citizen kane: *Mank* Richard Meryman, 1978 This is a detailed look at the up-and-down life of writer Herman Mankiewicz.

the making of citizen kane: *Latin American Cinema* Paul A. Schroeder Rodríguez, 2016-03-08 This book charts a comparative history of Latin America's national cinemas through ten chapters that cover every major cinematic period in the region: silent cinema, studio cinema, neorealism and art cinema, the New Latin American Cinema, and contemporary cinema. Schroeder Rodríguez weaves close readings of approximately fifty paradigmatic films into a lucid narrative history that is rigorous in its scholarship and framed by a compelling theorization of the multiple discourses of modernity. The result is an essential guide that promises to transform our understanding of the region's cultural history in the last hundred years by highlighting how key players such as the church and the state have affected cinema's unique ability to help shape public discourse and construct modern identities in a region marked by ongoing struggles for social justice and liberation.

the making of citizen kane: *The Hottentot Venus* Rachel Holmes, 2016-05-19 The acclaimed biography of Sarah Baartman, once a slave and later a showgirl 'A significant and timely book ... Holmes has produced a laceratingly powerful story' Frances Wilson, *Literary Review* 'Impeccable ... In telling her extraordinary story, Holmes's fascinating book illuminates the forces which dominated her age, and resound in our own' *Sunday Telegraph* In 1810 the slave turned showgirl Sarah Baartman, London's most famous curiosity, became its legal cause célèbre. Famed for her exquisite physique - in particular her shapely bottom - she was stared at, stripped, pinched, painted, worshipped and ridiculed. This talented, tragic young South African woman became a symbol of exploitation, colonialism - and defiance. In this scintillating and vividly written book Rachel Holmes

traces the full arc of Baartman's extraordinary life for the first time.

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